

AMERICAN ART NEWS.

Successor to HYDE'S WEEKLY ART NEWS.

Vol. III. No. 54.

NEW YORK, NOVEMBER 19th, 1904.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—John Jay Gilbert collection of antique furniture.

Astor Library Building.—Engravings and etchings.

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Durand-Ruel Galleries.—Modern paintings and old masters.

Duveen Galleries.—Works of art.

Ehrich Galleries.—Early Italian, Spanish, Dutch, Flemish and English paintings.

Fifth Avenue Art Galleries.—Fairman paintings and violins.

Fine Arts Building.—Comparative of native and foreign art.

Grolier Club.—Etchings and drypoints by Whistler.

Knickerbocker Art Galleries.—Antique and modern furniture.

Knoedler Galleries.—Paintings, water colors and engravings.

Kraushaar Galleries.—Paintings, water colors, etchings and engravings.

Lenox Library Building.—Blum etchings.

Metropolitan Museum of Art.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

Oehme Galleries.—Modern paintings.

Pratt Institute (Brooklyn).—Grueby pottery.

SALES.

American Art Galleries.—John Jay Gilbert collection of antique furniture, November 21st, 22d and 23d, at 2.30 P. M., and November 22d, at 8.15 P. M.

Fifth Avenue Art Galleries.—Fairman paintings and violins, November 18th and 19th at 8.15 P. M. and November 19th at 2.15 P. M.

Knickerbocker Art Galleries.—Antique and modern furniture, November 23 and balance of the week, at 2.15 P. M.

The Boston Art Club will open its seventy-first annual exhibition with an informal reception at the Club galleries in Boston on Friday evening, January 6, 1905. The exhibition will remain open through February 4, 1905. Only original paintings and sculptures, never before shown in Boston, will be accepted for inspection by the jury, which is composed of Frank H. Tompkins, Horace R. Burdick, John J. Enneking, Charles F. Pierce, Scott C. Carbee, J. A. S. Monks, and William F. Burpee. The Hanging Committee will be made up of Daniel J. Strain, Horace R. Burdick, Scott C. Carbee, and J. A. S. Monks. The Board of Managers have an appropriation, made by the Club, of \$1,000, for the purchase of one or more works from the exhibition.

In the gallery of the Strollers' Club, No. 67, Madison Avenue, the Society of Illustrators are now holding their fourth annual exhibition. This they opened with a reception and tea on Saturday afternoon last, at which the members and guests of of club and society were received by Mesdames Florence Scovel Shinn, Albert B. Wenzell, Orson Lowell, Edmund M. Ashe, and William Gackens, and Misses Violet Oakley and May Wilson Pres-

It is stated that J. Pierpont Morgan is to be made a Knight Commander of the Order of Saints Maurice and Lazarus, one of the highest Italian decorations, by the King of Italy, in recognition of his returning the Ascoli cope.

A jury of artists met at the rooms of the Metropolitan Camera Club on Monday and passed upon the works submitted for the first American Photographic Salon, to be held at the Clausen Galleries,



At the Oehme Galleries LENBACH'S PORTRAIT OF HIS DAUGHTER.

ton. This was followed by a "stag" smoker on Saturday evening.

The exhibition, which has 148 numbers, is interesting. It comprises original illustrations, drawings and sketches by, among others, Henry Reuterdahl, Albert B. Wenzell; Violet Oakley, C. D. Gibson, W. Glackens, Orson Lowell, Jules Guerin, Eric Pape, W. H. Lawrence, A. I. Keller Louis Loeb, W. T. Smedley, T. De Thulstrup, Howard Pyle, F. C. Yohn, Florence Scovel Shinn, Edward Potthast and Edward Penfield. These names are evidence in themselves of the importance of the display and many of them are charmingly represented. The two large female heads by Gibson, Pyle's drawings, and Potthast's oil sketches are of especial interest.

A concert under the auspices of the Manuscript Society will be given at the National Arts Club on Wednesday evening, November 30.

No. 381 Fifth Avenue, from December 5 to 17, inclusive. Over ten thousand frames were submitted from all parts of the world, from which three hundred and fifty were selected. The jury included John W. Alexander, Robert Henri, Walter Clark, Kenyon Cox, F. W. Kost, Edwin H. Blashfield, George R. Barse, Jr., Alphonse Jongers, Ben Foster, Irving R. Wiles and Francis C. Jones.

The belated official catalogue of the various national sections of the Fine Arts Department of the St. Louis Exposition has just been sent out by the assistant chief, Charles M. Kurtz. The catalogue, which is a well gotten up and handsomely printed volume of 392 pages, contains half tone illustrations of selected works, the complete list of awards, an introduction by Halsey C. Ives, descriptive text of the paintings by Charles M. Kurtz, and of the sculptures by George Zolnay. This is the first catalogue issued of the American pictures.

Valentine Prinsep, better known as "Val" Prinsep, the well known English artist and author, died in London last week at the age of sixty-six years. He was born on February 14, 1838, and was made an R. A. in 1894. One of his better known works was "At the First Touch of Winter Summer Fades Away," exhibited at the Royal Academy in 1897.

The next exhibition in the art gallery of Pratt Institute in Brooklyn will consist of the Grueby pottery in connection with an exhibition of textiles. The combined exhibitions will open on Monday and continue until December 10th.

Messrs. Charles Scribner's Sons are exhibiting a collection of the works of the French illustrators of the eighteenth century at the Scribner building in Fifth Avenue.

James J. Shannon, the American portrait painter, who has lived long in England, is sharing this season the studio of Frank D. Millet at No. 6 East Twenty-third Street, and is painting several portraits for which he has received commissions. Shannon stands in the front rank of modern portrait painters, and an exhibition of his portraits will, it is understood, be an event of the late art season.

It is not generally known that the daughters of the late Joseph Coomans, the well-known Belgian artist, and who are themselves painters, inheriting much of their father's talent, are engaged in mural work and teaching in New York. The two young women have a studio at No. 19 West Thirty-eighth Street and have done much artistic and effective work the past two years in country houses at Oyster Bay, L. I.

There will be a new Mecca for art lovers, and especially for the army of admirers of Whistler, at Detroit, when Col. Charles Freer, of that city, completes in his house there the installation of the famous Peacock room decorations by Whistler, which he recently acquired and has brought over from England. Col. Freer bought the noted Peacock room entire, as to its wall decorations.

Charles M. Kurtz, who was the assistant to the art director at St. Louis, has been appointed director of the Buffalo Fine Arts Academy, which opens the new Albright Gallery during the present season with an exhibition.

The Boston Museum of Fine Arts has just acquired a full-length and life-size portrait of King Philip IV. of Spain, by Velasquez. The painting has been placed on exhibition in the northeast corner of the first picture gallery. It comes direct from Madrid to Boston, and was secured for the Museum by Dr. Denman W. Ross, one of the trustees. He obtained it from Francisco Prince de Bourbon, Duke of Anjou, in whose family it has been ever since it was painted. It is believed to be the first of the long series of portraits of Philip IV. painted by Velasquez. This is the second example of Velasquez to be acquired by the Museum of Fine Arts, which already possesses the beautiful portrait of Don Balthazar Carlos and his Dwarf.

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JAMES CLARENCE HYDE Editor

It promises to be a good year for art exhibitions. That of the Carnegie Institute at Pittsburg, which is, as always, important and interesting, opened last week and is now followed by the comparative display of modern foreign and American pictures here. There is every indication that the annual Academy display will be a good one, with many representative canvases, and we are promised early in January a view of the more important foreign works shown at St. Louis, in New York. All these, and the many other routine and minor exhibitions that will be held over the country between this time and May next, deserve the attention of all art lovers, those interested in the cause of art progress and art education in America. Their educational value cannot be too highly estimated.

It is to be hoped that a stimulus to the study and buying of American pictures will be given by the Comparative Exhibition of Modern Foreign and American works now open in this city. Certainly those art lovers and collectors who visit the display, one of the most interesting and instructive held in New York in many a day, and who have not turned their attention to the work of our stronger painters, cannot fail to be impressed with the splendid showing made by the American canvases in the Fine Arts Galleries. The great trio, Inness, Wyant and Martin, easily hold their own alongside the European artists.

Large sales of collections of importance and value always stimulate interest and business in the art world, and it is a pleasure to announce that the exceptionally large and fine collection of pictures, Oriental porcelains and art objects, formed by Thomas E. Waggaman, of Washington, D. C., will be exhibited and sold by the American Art Association of this city late in January or early in February next. The coming on the market of this collection, foreshadowed in our columns last week, will be an event that will bring buyers and connoisseurs from far and near. The sale will be the most important since that of the Marquand treasures two years ago.

From the N. Y. American and Journal. "James Clarence Hyde has made his 'American Art News' a journal of four pages, with pictures. It is indispensable and delightful."

When you write to our advertisers, will you do us the favor to mention the American Art News?

AMONG THE ARTISTS.

George Burroughs Torrey has returned from the country and opened his studio in the Burr-McIntosh studios in West Thirty-third Street.

Henry Stanley Todd has inaugurated his season in the Bryant Park Studio building and is already engaged upon several important commissions. A charming triple portrait just completed by Mr. Todd is of three little girls in pink, white and blue. The work is attractive in composition and excellent color.

Hubert Vos, the portrait painter, has returned to town and is settled in his studio in the Bryant Park building for the fall and winter.

Miss I. Gifford, of St. Paul, Minn., has joined the New York colony of artists and is studying with Nicholas Brewer in the Van Dyck studio. Miss Gifford gives promise of much talent. She will probably give an exhibition of landscapes here some time this winter.

Another member of the Bryant Park Studio building colony is Pilande Bertieri, who has just returned from a three-months' stay in Brusson, Italy. Mr. Bertieri has just completed an excellent three-quarter length likeness of William A. Nash, president of the Corn Exchange Bank of New York. He is also engaged upon a three-quarter length medallion of Mrs. Sheridan Norton, which he hopes to finish soon. At Pittsburg Mr. Bertieri is represented in the International Exhibition by a striking portrait of Vargas, the Spanish poet. Vargas is said to bear a remarkable likeness to Rostand, the noted French playwright.

Anders Zorn, the portrait painter, does not expect to visit America this season. He will pass the winter in Paris and Spain.

A portrait of Dr. John H. Girdner has just been completed by John Hemming Fry and is now on exhibition at the Schaus Gallery, No. 204 Fifth Avenue. Mr. Fry has a studio in the Van Dyck building, No. 939 Eighth Avenue.

There is to be a country dance at the Chase School on Thanksgiving eve. Amusing and artistic posters have been designed for the occasion by Glen Coleman, Guy du Bois and George Bellows, students at the school.

A new concours class, which is to meet twice a week at the New York School of Art, is an interesting feature recently added to the many courses of the school. The class is free to all students and is to be governed by meritorious work only.

Robert Henri has recently completed two portraits of Bishop Potter and one of Ambrose Clark.

Charles W. Hawthorne gave a reception in his studio last Saturday to his pupils of the Art Students' League.

E. S. Warner, of the Art Students' League, is exhibiting several etchings at St. Louis.

The school exhibit of the School of Applied Design was awarded a gold medal at the St. Louis Fair.

The etching class of the National Academy of Design is to begin its work on December 1st. It is the only class of its kind in New York. The instructor this year is to be Charles F. W. Mielatz.

A new feature at the National Academy of Design has been instituted by the students in the form of a sketch class, which is to be known as the "Emerald Sketch Club." This organization meets on Sundays, and when the weather permits does out of door work. The club is to give a dance at the Garden Assembly Rooms on November 17th. Tickets may be obtained at the Academy.

A reception and sale of art students' work was given by the members of the "Three Arts Club" at their club house, No. 803 Lexington Avenue, on the afternoon and evening of November 15th. The sale consisted of sketches, pottery and many other artistic articles.

The oldest of French artists, Madame Clotilde Gerard Juillerat, whose death has just occurred in Paris, was born at Lyons on November 14, 1806. She studied under Paul Delaroche, and first exhibited at the Salon in 1833. She obtained medals in 1834, 1836 and 1841, and her portraits and historical subjects in oils and pastels were at one time very popular.

Hugo Reisinger, of No. 18 West Seventy-fourth Street, has been officially informed that the painting by Richard Wilson, which he presented to the Royal Galleries of Berlin, has been accepted.

The death at Mureaux is announced of Gustave Ravanne, who had won several medals at the Salon, where he first exhibited in 1880, with his marine scenes. At the last exhibition he was represented by two excellent works. He was fifty years of age, and studied art under Bonnat, Busson and Cormon.

From the New York Times.—"Mr. Clarence Hyde's 'Weekly Art News' has enlarged itself and taken on calendered paper and illustrations under the title 'American Art News,' 10 cents a copy, weekly. It is published at 1265 Broadway during the season—November to May. 'It is not intended,' says the first number, 'to make the paper a journal of technical criticism, nor will it be the organ of any school or clique. It will contain a record of all exhibitions of importance, the news of the studios, the dealers' galleries, the art schools, and the art auction rooms at home and abroad.' There is plenty of room for a weekly of this kind in New York, and we may hope and, indeed, expect, to see it succeed."

At the Wunderlich Galleries, No. 220 Fifth Avenue, there is now shown a collection of 100 etchings and dry points by Whistler. These have been arranged and selected by E. G. Kennedy, in itself a guarantee that the display is worthy the attention and study of all lovers of art and especially of the master worker with the needle. Some exceptionally fine states and impressions are shown and the collection, with that now on view at the Grolier Club, also arranged by Mr. Kennedy, affords a rare treat to collectors. The exhibition at the Wunderlich Galleries has a special educational value, in that it has been arranged chronologically, so that the student and visitor can trace the development of Whistler's art with the needle, from the French and early period, through the Thames series to the Venetian series and the later plates.

Gerome's famous work, "Bellona," and the tinted marble statue, "The Corinthian," are on view in the window of Tiffany's in Union Square.

Archie Gunn, the poster artist, has taken a studio for the season in New Rochelle.

WOLF STUDENTS' CLUB.

The annual meeting of the Catharine Lorillard Wolf Art Students' Club for the election of officers for the coming year will be held in the club rooms, Grace House, No. 802 Broadway, on Monday, November 21. The club was organized in 1896 under the direction of Mrs. W. W. Newell, who also organized and was for many years closely connected with the American Girls' Club in Paris.

The rooms were given through the kindness of Dr. William R. Huntington, of Grace Church, and the club was named in honor of Miss Wolf who built Grace House, and who was in every way a most liberal patron of art.

The object of the club is to furnish an attractive meeting place for the pleasure and benefit of the art and music students in New York.

During the winter there are various entertainments and talks by interesting people. An exhibition of the members' work is held in January. Several prizes are offered and scholarships given by the director of the New York School of Art.

The membership of about two hundred names includes a number of artists already well known. For the first four years Mrs. Newell was president, and through her sympathy and interest in student life and work, the club was firmly established. After Mrs. Newell's resignation the Club had the good fortune to come under the management of Mrs. Richard M. Hunt, whose great energy and influence did much toward adding to its success.

Two years ago Mrs. Royal Whitman was elected president, and with her associates—Miss Mary Hoffman, vice-president; Mrs. Roland Redmond, secretary; and Miss Julia Ball, treasurer—she has made it a most important factor in the student life of New York.

Second in a series of exhibitions at the Keppel galleries, No. 20 East Sixteenth Street, is one numbering 190 examples of the art of Sir Seymour Haden, composed of etchings, dry points, mezzotints and drawings. These include almost all the more important plates, with various proofs, trial and different states of the familiar subjects of the great English etcher, now 87 years old. Mr. Keppel, as is his good custom, contributes an appreciatively written preface to the catalogue, in which he truly says:

"It is a hopeful sign when contemporary art in its humbler phases is influenced and improved by the work of a genuine master; and it is not too much to say that throughout Europe and America the average product, not only of the original landscape etchers but also of the producers of similar subjects in books, periodicals and even newspapers, is distinctly better and more artistic by reason of the sound and wholesome influence of Seymour Haden.

"To those of us who are no longer 'as young as we used to be' it is a comfort to remember that, in general, the human intellect is likely to outlast the rest of the human machine, and also that the more a man's mind is worked the better it grows and the longer it lasts. It is thus with Sir Seymour Haden."

Five old Nankin vases decorated with lambrequin shaped panels, containing formal flowers and foliage on a blue ground, heightened with fleur de peche, 32 inches high, brought \$1,735 at a recent sale at Christie's, in London.

HERE AND THERE.

The first of the regular monthly exhibitions of the New York School of Art, which has just closed at the studios, No. 57 West Fifty-seventh Street, is always one of the most interesting of the season, consisting principally of the work done by the out-door classes at Bayport, Long Island, and the students in the city during the summer.

There were also a number of canvases representing the work of the instructors, prominent among them a most interesting head, "The Bar-Maid," painted by William M. Chase this summer in England; "A Red-Haired Girl" by Robert Henri; a charming "Girl With a Blue Ribbon," by Douglas John Connah, and a portrait by Kenneth Hayes Miller.

During the eight years since the organization of the New York School of Art it has grown under the skillful management of Douglas John Connah into one of the foremost institutions of its kind, standing for all that is broadest and most progressive in art.

In spite of the large studios and the great number of classes both day and evening, there is always a long waiting list. Recently a Brooklyn branch was opened at No. 49 Court Street, where the students can receive the same instruction as in New York.

The Bayport Summer School, established two years ago, is also one of the important features. Mr. Connah with the assistance of Mr. Henri, Mr. Miller and other well-known artists, carry on the classes in the same lines as the old Shinnecock School, which was discontinued when Mr. Chase began his summer classes abroad.

Bayport is an ideal village for an artists' colony, situated on the south shore fifty miles from New York. The students paint from the landscape and the model posed in open air. Portrait, illustration and sketch classes are held in a large, artistic studio which is in itself an inspiration. This year the class was unusually large and enthusiastic, and there was strong competition for the scholarship, which is given for the best work during the summer.

The award went to Adelaide Magner, of Minnesota; first honorable mention to Florence Naumberg; honorable mention to Ellen Ravens-Croft, Martha D. Beul, George A. Richards, Minnie McCutchers and Jessie M. Brinsmade.

At the Kraushaar Galleries, No. 260 Fifth Avenue, several important works have been added within the past few days. In the centre gallery is a strong Joseph Bail, an interior, as usual. In the rear gallery are interesting examples of de Bock, Bouche, Bompard and Perez.

At the Knickerbocker Art Galleries, No. 7 West 29th Street, Charles E. Smith will conduct a sale of antique and modern furniture next week. Among the items catalogued are mahogany sideboards, four-post bedsteads, claw and ball feet tables and banjo clocks.

The exhibition begins on Monday and the sale on Wednesday afternoon at 2.15 o'clock, continuing throughout the week.

Elizabeth Wentworth Roberts, who returned recently from Egypt and Spain, has opened a studio at No. 121 Madison Avenue. She is to hold an exhibition of her work here and at the Pennsylvania Academy of the Fine Arts in April. These exhibitions will comprise landscapes and figure pieces together with a few architectural details of the temples of the Nile.

A number of interesting canvases have recently been placed on view at the galleries of Messrs. M. Knoedler & Co., No. 355 Fifth Avenue. In the main galleries on the upper floor are Meissonier's "The Card Players" and a large Chialiva, "The Sheep Herders," as well as a head by Jacquet and Ridgway; Knight's "Twilight by the River." Among other important works on view are a head by Albert Lynch; a striking Gerome, "In the Temple"; T. Offerman's "Dutch Peasant—fishing"; an excellent portrait of a boy by Douglas Volk; Blommers' "Girl Wading," and "Cattle at the Pool" by Mme. Marie Dieterle.



Photo by Brelger
PORTRAIT BY CAROLINE STEHLER OF THE
NEW YORK SCHOOL OF ART.

Monet's London paintings are expected by Messrs. Durand-Ruel, No. 5 West 36th Street, this week. In the meantime several pictures of merit have just been placed on view at their galleries, including Pissarro's "Shipping—Rouen"; an effective Jongkind; an early Courbet, and an interesting Lejune.

The exhibition at the American Art Galleries, Madison Square, South, of the John Jay Gilbert collection has attracted much attention during the past week. There is a fascination about the graceful early American furniture and the quaint historical plates at all times. In the present instance, however, when so many of the items are directly associated with noted American families, the interest is especially keen. The Ditchley sideboard, pictured in the "American Art News" last week, the Fairfax chairs, the Cincinnati plate, the Jefferson sideboard and the Taney armchair, have all been duly admired. The sale will begin on Monday afternoon at 2.30 o'clock and continue on Tuesday afternoon and evening, and Wednesday afternoon.

Since the first of this month the circulation of picture postcards in the composition of which mica or powdered glass centers, has been prohibited on account of the danger to which the manipulation of these cards subject the post office officials.

The collection of paintings by the late Col. James Fairman, together with his old violins and library, will be sold by Mr. Silo next week at the Fifth Avenue Art Galleries, No. 366 Fifth Avenue.

Col. Fairman was widely known as a landscape and marine painter. In the present collection are over one hundred and fifty of his works. Among the fifty violins catalogued are several examples of Stradivarius and Cremona. The library includes many valuable art publications. The exhibition will open on Monday and the sale is to take place on Friday and Saturday evenings at 8.15 o'clock.

Franz Lenbach, whose death took place within the year, was always happy in his portraits of children, but never more so than in the portrait of his little five-year-old daughter. This portrait, reproduced in the present issue of the "American Art News," has just been placed on exhibition at the galleries of Julius Oehme, No. 384 Fifth Avenue, where it has attracted much attention. Detail may be lightly passed over by the noted German painter in this work, but there has been rare tenderness put into it. The wide-eyed, pretty child peers out from the canvas in a most realistic way. There is not a note of artificiality here.

Other works just received by Mr. Oehme and placed on view, include an important Daubigny, "Les Fancheurs"; a Dutch street by Hans Herrmann and a water color by Kever.

Among recent canvases hung at the Blakeslee Galleries, and which enlist attention, are a large and characteristic early Turner "Lago Maggiore"; a large and exceptionally fine Canaletto, "Grand Canal, Venice," freer than usual in treatment; a sunny and bright landscape with fine distance and atmosphere by Copley Fielding, and a strong landscape by Gainsborough, rich and deep in color. Notable also for refinement and sweetness of expression is the half length portrait of Miss Morris, by Sir Joshua Reynolds, with a color scheme of soft blues and grays. These are but a few of the attractive and valuable works now to be seen and studied in the galleries.

An event of much interest is the portrait show at the Ehrich Galleries, No. 8 West Thirty-third Street. The portraits are exclusively the work of the "Old Masters," and are representative of the English, Dutch, French, and Italian schools. No portrait is exhibited which in Mr. Ehrich's opinion is not representative of the artist. The exhibition comprises examples by Van Dyck, Rembrandt, Sir Godfrey Kneller, Sir Peter Lely, Ferdinand Bol, Thomas Gainsborough, George Henry Harlow, Pierre Mignard, Sir Henry Raeburn, David Teniers, George Romney, Lorenzo Lotto, Jean Marc Nattier, Frans Pourbus, William Hogarth, and many others.

The exhibition, which is open to the public, is on view daily from 11 A. M. to 5 P. M.

A volume of interest to the art world will be that entitled "Homer Martin—A Reminiscence," written by the widow of the painter, Mrs. E. G. Martin, and soon to be published by William Macbeth.

Among pictures recently received at the Macbeth galleries and now on view there, are examples of William Sartain, Charles H. Davis, D. W. Tryon, Arthur B. Davies, and two small water colors by Homer Martin and his splendid "On the Hudson," one of the strongest of the painter's earlier works.

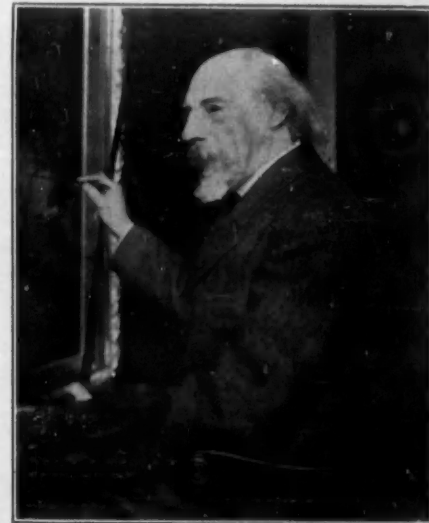
From the N. Y. Eve. Telegram.—
"The 'American Art News,' which is the successor to Hyde's 'Weekly Art News,' established three years ago, is an attractive four-page paper which aims to cover weekly the field of art. The first number of the paper in its new form has been received. It is published at 1265 Broadway and its editor is James Clarence Hyde. With beautiful half tones of famous pictures, complete news of the studios and galleries, written in a popular way and without any attempt at technical criticism, the 'American Art News' would seem to be assured of success. It will not alone prove of interest to artists, collectors, dealers and students, but to the general public as well."

Water colors by Charles Allen Hulbert and Mrs. Katherine A. Hulbert have been placed on view at the galleries of Louis Katz, No. 308 Columbus Avenue. It is Mr. Katz's intention to devote his time exclusively in his new galleries to the work of American artists, and he will hold several interesting exhibitions during the season.

One of the most important art events of the Boston autumn was the exhibition and sale of the Yamanaka collection in Copley Hall this week. The collection was particularly rich in ancient Japanese clocks, armor, musical instruments and pewter, the catalogue including over 500 numbers or about 800 specimens of ancient Japanese bronzes, iron work and wood carving.

CHRISTOFFEL BISSCHOP.

With the passing away last month of Christoffel Bisschop, the well-known Holland artist, the world has lost a singularly lovable old man. Although seventy years old, and of a somewhat frail build, he was so full of life and activity, with such a hearty handclasp, so cheery a voice, as to convey no impression of old age, despite his snowy hair. He had the bright enthusiasm of a very young man, and a grace of manner which instantly made the stranger at ease. In his charming villa, "Frisia," set in a park with other attractive villas, on the old Scheveningen Road, on the outskirts of the delightful city of The Hague, he lived surrounded by artistic treasures of all kinds, and here he painted his pictures, the subjects almost always Frisian peasants, in the quaint costumes, and with the settings of their kind, of his native province of Friesland. An occasional still life picture was more to indulge his fancy, to vary his subject, and several of these pictures hang on the walls of his home.



CHRISTOFFEL BISSCHOP.

Bisschop and his wife, an Englishwoman, met in the roles of teacher and pupil, but Miss Swift soon became the wife of her master, and has continued in her artistic career ever since. Two more unlike individuals it would be difficult to imagine. She is tall, angular, with white hair worn short like a man, a deep, almost masculine, voice, and brusque manners, where he is all genial smiles. She paints delightful little genre scenes, sometimes Frisian, too.

It will be remembered that Mr. Bisschop was one of the Holland artists who received a bronze medal at the St. Louis Exposition. The accompanying portrait, an excellent likeness, is from a photograph recently taken of him by an amateur and friend.

If you are interested in the American Art News why not subscribe?

COMPARATIVE EXHIBITION.

The Comparative Exhibition of Modern, Foreign and American pictures, so long anticipated, opened on Tuesday evening last at the Fine Arts Galleries, New York with a reception, at which there were present a number of fashionables and notables, including Mrs. Theodore Roosevelt and Mrs. McKinley. They were received by a special committee of the projectors of the display, and the officers of the recently formed Society of Art Collectors, under whose patronage the exhibition is held. The proceeds of the exhibition, which will last through December, will go to the Eye and Ear Infirmary.

There are, to be exact, 192 pictures hung in the five galleries, and they have been given adequate space, so the display is relieved from any suggestion of crowding. The works shown are about equally divided between the modern foreign, chiefly the French school, although there is an example each of Turner and Sir Thomas Lawrence, and the modern Americans.

For some reason the pictures by individual painters, except those by Whistler, have not been grouped, and this makes the closer comparison between the foreign and American canvases, difficult. The paintings have been on the whole well hung, and the display is a dignified beautiful and impressive one.

There is a notable absence of portraits, and whether by accident or design, no woman's work is represented. Most of the pictures have been seen in club or other loan exhibitions in New York, but many of them will be new to the general art public. The collection is especially rich in the Barbizon masters, other French pictures, such as those of Monticelli, Michael, Gericault, Delacroix, Ribot, Couture, Fromentin and Decamps, with a few fair examples of the Giverny men, and their fellows Degas and Renoir, and some strong examples of the modern Dutchmen. There is an absence of examples of the German, Spanish, Italian and Scandinavian painters of the day. The Barbizon masters are splendidly represented, and especially Rousseau, Diaz, Corot, Dupre and Daubigny.

Whistler leads the Americans, and ten well chosen examples of his brush are grouped on the center wall of the Vanderbilt gallery. The great trio of Inness, Martin and Wyant are also well shown by numerous examples. Other of the stronger Americans represented include William Morris Hunt, George Fuller, John La Farge, Winslow Homer, Horatio Walker, D. W. Tryon, Murphy, Ranger and Abbot Thayer are to the fore among these.

No more splendid aggregation of pictures has been seen, and seen to such advantage in New York for many a day. While of necessity there will be comment and criticism of the absence of this or that artist's name, and this or that picture, which may be thought more representative of some artist, the general verdict on the display cannot be otherwise than one of high praise.

WORKS OF BRACQUEMOND.

Felix Bracquemond takes high rank in France, but is not too well known here. He is worthy of a closer acquaintance, and an unusual opportunity to study his work is offered in the Print Galleries of the New York Public Library, (Lenox Library Building). From the Bracquemond portfolios in the S. P. Avery collection, containing about 800 prints and drawings, there have been selected about 200 pieces to illustrate the artist's powers and many-sided activity.

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Bracquemond's range is large; original and reproductive etching, book illustrations, ex-libris, cards, bindings, magazine covers, designs for ceramic ware, furniture and textiles. Like Buhot and Guerard he has made technical experiments, and his interest and skill in the methods of his craft are illustrated here by etchings, dry points, aquatints, lithographs, photogravures retouched with etching, engravings in color, and plates showing combinations of processes.

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